

# THE HILLDALE NEWS

115

EXHIBITION  
NUMBER. 1967

No.37



Edison Bell  
'Empire'  
phonograph, 1905.

## EDITORIAL

We hope that Members will like this issue of THE HILLDALE NEWS, delayed to coincide with our EXHIBITION showing "NINETY YEARS of SOUND RECORDING". We are fortunate to bring you a supplement, a reprint of the booklet "THE STORY OF EDISON BELL", published originally in 1924, which is exceptionally hard to find.

Having received kind hospitality when visiting Members we welcome you to the EXHIBITION hoping that it will prove interesting to you all and that our efforts in assembling it will say 'Thank You' to you in an appropriate manner. We also extend this welcome to those whom we know by correspondence only, and anticipate the pleasure of meeting you. In the following pages our President, Gerry Annand, pays tribute to those important people "the ordinary Members" while he recalls a few happy incidents. Our Chairman, George Frow, has written a little 'prelude' to the Exhibition.

The City of London Phonograph and Gramophone Society would like to thank the Members of the Gresham Committee for so kindly allowing this Society the use of the Lecture Hall of Gresham College for its 1967 Exhibition. Although this booking was made over a year ago, and the Lecture Hall could have been adapted for other uses during that time, it is deeply appreciated that the Gresham Committee has honoured the dates arranged.

Particularly we thank Mr. Brian Collyer of the administrative staff of the Mercers' Company for his help and interest.

#### THE PRESIDENT'S COMMENTS

It is said that the strength of a chain is its weakest link, and that applies to so many things.

In earlier issues of the HILLDALE NEWS Ted Lewis gave an interesting survey of the history of the Society. Despite the lack of material archives in the present number, the Chairman, Mr. George Frow, gives an excellent biography of the story of sound reproduction from its inception. Ted Lewis's articles, as befits a history, told us of the Society's. There were others, and here come the interesting weaker links of the chain.

For the folk of pre-World War II I cannot answer, but from November, 1947, when I joined the Society I've seen them all. Dear old Alf Maskell, who always brought two sound boxes to his recitals and proved why, by playing Blue Amberol 2015, Eva Dell'Aqua's lovely 'Villanelle' when one box was immeasurably superior to the other.

Then Stanley Bream, although unable to attend the meetings, once told me, with great conviction, that in 2197, "Pussy Cat Rag", "It was a real dog barking".

From rural Essex, the Braintree contingent, massive Joe Cramp, nearly as massive Robin Hayden, Geoffrey Townsend and Vincent 'Jack' Gardner come, often with their own equipment, including an outsize E.M.G., enough to fill a furniture van.

Arthur Weatherley, on whom I bestowed the honorary title of Baron, caustic of wit, and a ready helper to everybody. John Carreck doesn't really come into this category, but, even he, with his height, often receives requests for weather reports. Mr. Bellinger was another character. When I went to see him at Acton on one occasion, he showed how by locking a Model B soundbox, and playing it on a Decca disc of the Band of the Royal Air Force, he turned it into a hill and dale record. Jack Stripp is another of our bright boys. Often, I've been to his place and slept under the kitchen table.

One day he brought me a wax cylinder and this what I heard. "This is Jack Stripp speaking to you from the old Edison recording room in the Clerkenwell Road." Usually when he, and the deceptively quiet Arthur Close come to see me, it generally finishes at 3 a.m.

On one occasion Arthur remarked that the cylinders do not seem to have the depth of the Edison discs. Jack said, "You shouldn't risk a remark like that, here."



I immediately produced 5247 "Bass Ale Blues" where Miff Mole on the trombone really goes (17 to town.

These are only a few of the weaker links, but for all that, their sterling support through the years has played a big part in the success of the Society. Unwept, maybe, unsung, possibly, but anything but unhonoured.

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### RECORDING HISTORY

by GEORGE FROW

#### CELEBRATING THE FIRST 90 YEARS

It is to mark the 90th Anniversary of the invention of the first phonograph, the tin-foil phonograph, that the City of London Phonograph and Gramophone Society has arranged this Exhibition.

There seems to be no record of any serious attempt to stage an exhibition of sound recording and reproducing equipment on such a scale in Britain previously, and it was felt fitting that in 1957, the ninetyeth year after Edison's first successful experiment to record on tin-foil, this Society should mobilise its not inconsiderable resources and show some of the many ways in which sound can be stored to be reproduced again at will, and at the same time pay tribute to the early pioneers or adventurous companies who broke fresh ground, or attempted to improve the existing processes.

We shall see that some methods arrived before their time; for instance Vladimir Poulsen of Denmark could store electrical impulses on metal plates or wire in 1899, but lacked any method of sound amplification, which was later to make the tape recorder a practical domestic instrument. The same trouble beset the pioneers of photo-electric recording of sound on to film. Again, in the sphere of gramophone records, the normal seven-inch record of today was the commonplace size up to 1905, though of course faster in speed and coarser in groove. The turn-over head, offering two types of stylus (sapphire) was supplied by Edison for phonographs in 1909, and long playing records of finer groove than those of today were available in the Twenties, all clearly showing that the rotation of the wheels of progress sometimes takes fifty years. It is an interesting point that in spite of the so-called "electronic age" we live in, much of our musical entertainment is still derived from dragging a stylus through a groove, the same basic principle that Edison demonstrated in 1877.

Thomas A. Edison agreed to become our first Patron when this Society was formed as the London Edison Society in 1919, and although he probably did not know a lot about us in those days, we like to think he would have been pleased with our attempt in this Exhibition to pay tribute to his early efforts, and he would have been amazed at developments of the past few years, particularly in obtaining such fidelity to the original, a goal he always strove for above everything else.

It is difficult at the time of going to press to pay tribute to all who have helped with this Exhibition, and a complete list will appear in the next edition of HILLDALE NEWS, but may I, as Chairman of the Society acknowledge with grateful thanks the ready assistance of our members, and all our friends in commercial and national undertakings.

May I close by paying tribute to two people in particular, without whose help this Exhibition would never have taken place. Firstly, our Secretary, Ernie Bayly,



who has sorted and prepared a vast amount of paper work for printing and for typing and duplicating much of it himself, all in addition to the usual secretarial tasks of a large society. Secondly, to John Carreck, our Archivist and Historian, with much experience at arranging displays and exhibitions, he has brought original thought to our own, and has carried a large burden of the complex organising; in addition he and his wife have tolerated an almost weekly intrusion from me over many months, and I should like to take this opportunity of them for their help and hospitality.

\* \* \* \* \*

ALFRED PICCAVER 1884 - 1958

by Geoffrey Townsend

Alfred Piccaver was born at Long Sutton, Lincolnshire, England, in 1884, where his ancestors had lived for generations, although the name Picca Ver is of Spanish derivation.

While very young, his family moved to U.S.A. where later Alfred became an electrician receiving his training under Edison. Much later he studied singing at the New York School of Opera, winning a scholarship to study in Europe.

His operatic debut took place in Prague as Romeo in 1907, after which he continued to study in that city and later in Milan under one of Caruso's former teachers.

In 1910 he sang in Rigoletto at Vienna with Battistini in the title role. By the year 1912 he was one of the leading tenors of the Vienna Opera where he remained for twenty-five years. On the outbreak of World War I, Piccaver tried to escape twice but was caught each time. Finally the authorities compromised by allowing him to sing without fear of internment if he promised not to escape again. Thus an Englishman sang in enemy territory throughout the hostilities.

In 1924 Piccaver made his first and last appearance at Covent Garden, singing in Tosca and Rigoletto, making a deep impression upon those fortunate to hear him. He sang at Chicago 1923-25.

In 1937 the tenor once again returned to the land of his birth living at Putney for eighteen years during which time he taught a small number of pupils.

At the re-opening of the Vienna State Opera in 1955, Piccaver returned as an honoured guest, remaining in that city as a teacher until his death on 23rd. September, 1958. Thus passed a singer from the front rank of this century's operatic galaxy. A singer whom any country would be proud to own, yet we failed to honour him, leaving it to Vienna to be his foster mother.

#### Voice and records

This artist recorded profusely and superbly on acoustics in Austria, Germany and Italy for the Odeon and Polydor companies. They are uncommon in Britain, commanding high prices of dealers.

His electric Decca Polydors are more numerous, examples being reasonably priced. The ten-inch Decca M series of ballads in English are worthy of a place in any collection as some are little gems. Both date from the late Twenties, the tenor's voice being still in its prime. Lastly from 1939 onwards he recorded on Brunswick, singing patriotic songs, etc., that are of little interest to the serious collector. On record, especially the electrics,

## EDISON BELL CYLINDERS

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\* \* \* \* \*

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1898 catalogue of the EDISONIA (London) Co.

Showing early Edison and Columbia phonographs.

This Company was the forerunner of the Edison Bell Company

1900 catalogue of the LIORET (Paris) Co.

Besides the interesting phonographs of this Company, it illustrates 'automata'  
singing dolls, acrobat dolls, & dolls which wrote their names.

1905 catalogue of the EDISON BELL (London) Co.

This shows the phonographs which the Company made at this time.

1906 catalogue of the ENGLISH COLUMBIA Co.

Depicting phonographs & accessories marketed in the British Isles.

catalogue of the THORENS (Switzerland) Co.

A 'compendium' of three catalogues kindly loaned by the important  
Swiss Company showing phonographs and gramophones from the 'Edwardian  
Era'. Thorens supplied parts to many European firms who mounted them  
into their own cases, or supplied complete models to firms who merely  
applied their own names.

Reprint-facsimile catalogues, each, 7s.6d ( \$ 1.50)  
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All available from The Secretary, The City of London Phonograph & Gramophone  
Society, 19, Glendale Road, Southbourne, Bournemouth, Hampshire.

(Make all postal orders or cheques payable in the full name of the Society)



## F O R   S A L E

"FROM TINFOIL TO STEREO " 524 pages, illustrated.

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\* \* \* \* \*

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Specify particular parts or make a good drawing as we cannot tell by numbers as these records are unavailable.

No matter what you have to sell or want, contact us enclosing International Coupon when making enquiries.

Our large AUGUST SALES LIST is only 35cents prepaid abroad.

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"Let us not forget", Edison's "Greetings from the Bunch at Orange", also Columbia records with the metal insert in each inside ends, numbers 3163, 3398, 1087, 3193, 3251, 3447, 3289, 1303, 692, 3093, 3056, 3455, 3206, 1426, 1481, 3500,

Also Edison Blue Amberols, 1550, 1560, 1719, 1813, 1814, 1815, 1816, 1819, 1820, 1821, 1822, 1860, 1864, 1871, 3504, 3508, 3509, 3707, 3708, 3709 and many others including any Amberol Blues from 5000 to 5700.

Send a quarter for our large WANTED TO BUY LIST.

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his production is closed with a tendency to sound nasal which Lotte Lehmann assures us was not at all apparent in life. In fact, his voice was large and velvety which he used with skill, combining a smooth legato with expansive phrasing. Miss Lehmann also states that his records on no account convey this almost unearthly velvety quality. For me, despite any defects there might be, the records do convey a voice of almost uncanny ethereal beauty.

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## TWO EARLY RECORDING STARS

by Quentin Riggs

Death has robbed us of two early recording stars earlier this year.

GEOFFREY O'HARA, well-known singer, lecturer, composer and arranger, died after a short illness in St. Petersburg, Florida on 31st. January, two days before his birthday- his 85th.

During the early 1900's O'Hara toured in vaudeville with the Big City Four, a quartet whose bass was Gus Reed, popular soloist on Edison cylinders who died in California two years ago, aged 80.

O'Hara's first recording was done for Zonophone in 1901 with the Zonophone Quartet. In 1906 he recorded "The Rosary" for Edison as a member of the Knickerbocker Quintet. This cylinder was considered to be the best ensemble record Edison had produced up to that date. In 1914 he was sent by the U.S. Department of the Interior to several Indian reservations to gather and to put on to paper for posterity the native Indian songs. The same year he recorded some of them as "Navajo Indian Songs" both for Edison and Victor. His last records were a series of eight Victors made between 1916 and 1919.

O'Hara composed many popular hits, including "K-K-K-Katy", "Give a man a horse he can ride", "There is no Death", "Tennessee," which was featured by Al Jolson, and "Your Eyes have told Me what I did not know", which was sung by Caruso in concerts and on records.

For many years O'Hara actively toured the U.S.A., visiting schools, universities and churches, where he lectured as well as gave advice, encouragement and assistance to young musicians. His magnetic personality, his kindness and his enthusiastic joie de vivre influenced the lives of many people, and he will be missed greatly by countless friends he made over the years.

### Discography

- 1901 ZONOPHONE DISCS No information available.  
 1906 EDISON 2-MINUTE CYLINDER 9052 "The Rosary" with the Knickerbocker Quintet  
 1914 EDISON 4-MINUTE CYLINDER 2451 "Navajo Indian Songs"  
 1914 - 1919. VICTOR DISCS 17635 "Navajo Indian Songs" O'Hara with tom-tom acc.  
 18022 "All I want is a cottage, some roses and you"  
 18024 "Dixieland, my home"  
 18051 "They made it twice as nice as Paradise"  
 18053 "Where the Shamrock grows"  
 18166 "Ma little starlight" and "I'll make you want me"  
       duets by O'Hara & Lillian Davis (Marguerite Dunlap)  
 18391 "The South will do her part" 18451 "Parodies of the Camp"  
 18441 "Send me a curl" "A Soldier's Day"

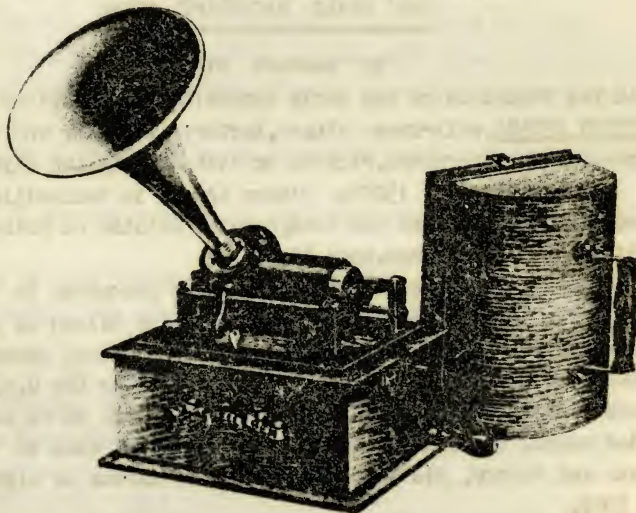


The Prince of Wales said at the Guildhall

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Laboratories: EDISONIA, LTD., EUSTON BLDGS, LONDON, N.W.    Factories: GLENFALL RD., FLEETHAM.  
Depots: —61, HIGH STREET, NICHOLAS CROFT, MANCHESTER.    30, WEST NILE STREET, GLASGOW.  
20, CHEAPSIDE, LONDON, E.C.

- AGENTS IN ALL TOWNS. -



died in Cleveland, Ohio, on 25th. May, 1967, aged 87. He would have been 88 on 13th. July.

Early in his career Wheeler married his voice teacher, thus beginning a partnership which lasted almost 70 years. Beginning about 1909, William and Elizabeth Wheeler, whose voices were of operatic calibre, recorded extensively for Victor - -soli, duets, and many records with the Victor Light Opera Company. Most of their duets were hymns, ballads and classical songs such as the Barcarolle from 'Tales of Hoffman' and the 'Serenades' of Schubert and Tosti. Wheeler's most popular solo was the old ballad, "Marguerite", which was a big seller and remained in the catalogue for many years. Later he made a series of records for Pathé, most of which, apart from 'O Holy Night' and the popular song 'Hawaii and You' were hymns.

In later years William and Elizabeth Wheeler retired from concert and recording activities to devote their time to teaching. One of their best-known (although not as a singer) students was Thomas E. Dewey, the Republican nominee for President of the United States in 1944 and 1948. Another who studied with the Wheelers was Richard Tucker, an operatic star of great repute.

Mr. Wheeler remained alert and active, keeping busy teaching, until his death. He is survived by Mrs. Wheeler, who will be aged 92 years on 20th. July.

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SOME EARLY CYLINDERS IN MY BOYHOOD COLLECTION (Continued)

by ALEC KIDD

(see also p.124)

Some other cylinders which delighted me in those far away days were:-

10168 "I wonder if the girl I'm thinking of is thinking of me" by Frank Miller. This is a pseudonym for Stanley Kirkby and he is heard at his lyrical best. I have played this record thousands of times and I purchased it in 1908 (for 9d.) and I still play it frequently, yea verily, after almost sixty years!!!

10180. "The Galloping Major" by Ben Lawes. The record is started in grand style by Harry Bluff's golden voice. How I enjoyed this music hall song AND STILL DO, although I am sad to say that there is a repeating groove.

10271 "big Ben" by the Bohemian Band (of London). Like the last one this still gets played fairly frequently.

All these early records have become very nostalgic to me. There are many others.

After a time I looked around to reduce the price of each record BELOW 9d. From a small shop I acquired my first "LONDON POPULAR RECORD" This make was priced at 6d. I had to walk some miles to purchase subsequent issues, but distance was no object. About a dozen of these records are extant in a case in my 'Phonograph Room'. The best of them is Hector Grant's (Peter Dawson) version of Harry Lauder's song "I love a lassie". The name of the artiste was missed from LONDON POPULAR cylinders, but they easily recognisable.

Further and further down in the depths I went to eke out my slender pocket money. EXCELSIOR records, priced at one shilling were given away FREE in exchange for four, or perhaps it was three broken cylinders. I cannot be certain now. I was quick to avail myself of this offer. Only one remains on my shelves now. The recordings were poor. I have "Happy Heine" which is described as a 'characteristic march'.

The Excelsior cylinders were obtained from a private house made to look like a shop. From this delectable source I also purchased batches of secondhand cylinders, mostly Columbia at 4d. each, when the new price was a shilling. Their durability was such that although they came to me secondhand, and some of them were a dirty brown colour, their clarity was unimpaired. One of these "Poet and Peasant" Overture by Gilmore's Band (no. 1546) was a great favourite and even today when Edison Blue Amberol 23001, 3556 & 3557 are played I usually extract it from its place among my "2-minute wax bands" shelf to play as

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Will know how well your gramophones play "78s".  
DID YOU KNOW that you can now use your E.M.G.  
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\* \* \* \* \*

Wanted ALWAYS WANTED wanted  
58 note music rolls

These are similar to piano rolls, BUT, the paper  
is only 10½ inches (approximately) wide.

AEOLIAN AEOLIAN GRAND AUTO-ORGAN  
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I will buy, or exchange for piano rolls, discs,  
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Norwich NOR25E, Norfolk.



MAY 1967

## 21st. ANNIVERSARY OF "THE RECORD COLLECTOR"

## A TRIBUTE TO MR. JAMES DENNIS

On the occasion of the 21st. Anniversary of the magazine 'THE RECORD COLLECTOR', about a hundred supporters gathered at the Berners Hotel, Berners Street, London, to pay tribute to its founder and sponsor, Mr. James Dennis, and to make a presentation in honour of the occasion.

A long programme had been arranged, the proceedings opening at 10.45 a.m. and continuous to six o'clock.

This was in the very capable hands of Messrs Paul Morby and John Richards, and the smoothness of the agenda was a fitting appreciation of the many weeks work it had involved. Our first surprise was the presence of Dame Eva Turner, the celebrated soprano looking as happy and being as friendly as she always was on the platform. As a friendly act, one of her Columbia records was played, which pleased her. She tried to shake hands with everyone before she left. From 11.45 to 12.30, John Freestone gave us a programme of contrasting styles, taking first an excerpt from a modern L.P. disc, and following with, say, a 1908 recording of the same aria. From this short programme, it was easy to understand the 'cult' for vintage opera.

At one o'clock, lunch was served, and this was quite a pleasant quiet meal. All re-assembled at 2.30, when Mr. P.G. Hurst, the doyen of gramophone reporters, made the presentation, which took the form of a cheque.

In his reply, Mr. Dennis told us that we should not have it all our own way, and on his part sent round his family distributing an E.P. disc taken from Pathe' originals as a fine souvenir of the occasion.

John Steane then read messages of congratulation which had come from all parts of the world.

Then followed a discussion as to what form discographies should take, and it is surprising the time taken up on such matters. In the end it seemed to be a matter of personal choice.

At 3.30, George Frw and Ernest Bayly of the City of London Phonograph and Gramophone Society gave a demonstration of early cylinder machines, starting with a primitive but very fascinating Lioret phonograph. A large mandrel Pathe' followed, and then a Idealea machine with a Music Master horn and a Model O'turnover' reproducer gave us Van Rooy, an immature John McCormack and Leo Slezak.

Tea was taken at 4.30, and on resumption, Dr. George Fraser, introduced by Lieutenant Hardwick, R.N., gave us a delightful programme of the recorded highlights during the career of Graziella Pareto. She is the subject of Dr. Fraser's biography in the current issue of THE RECORD COLLECTOR, and this recital was very apt.

At 5.45 it had come to an end, but it had been a very exciting day, which I am sure was enjoyed by all.

a contrast, marvelling at the spirited recording.

There is just one more "shake of the bag" before I close these recollections of juvenile days. There was a "Record Exchange". It came a bit later on in my phonographic activities. It was a queer arrangement. First of all to become a member you bought a dozen records and then ad infinitum you were entitled to exchange at 1d. per record. Usually the exchanges were done at a dozen a time. ANY records were exchanged, not necessarily those purchased originally, and so through this medium I was able to rid myself of poor quality items which I had bought secondhand, or items I no longer liked. Alas, the exchanges were not always much better!! Not many records obtained from this source have survived the passing of the years.

\* \* \* \* \*

We convey to Alec our condolences with him on the recent death of his dear Wife. We hope that he will continue to find pleasure in his records and that they will provide solace to him in any lonely moments. We hope too that he will continue to write articles for these pages.

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#### MEETINGS DURING AUGUST

31st. July to 11th. August. Society Exhibition "90 years of Sound Recording"  
at the Lecture Hall of Gresham College, Gresham Street, London E.C.  
(2 minutes from Bank tube station) 10.30 - 6.0  
Open to the general public.

2nd and 9th. August. Visit to Decca Record Factory, Albert Road, New Malden, Surrey.  
Commencing at 10.a.m. there. Parties limited to twenty each day.  
Write to Ernie Bayly to book a place. Travel by train from Waterloo  
thence by bus 131 which stops outside the factory. Of course, you may use  
your own transport.

4th. August. 'Horse and Groom', Curtain Road, London, E.C.2. commencing at 6.30 p.m.  
Society meeting at which George Walter will present a recital of Edison  
Blue Amberol Cylinders. Generous time will be allowed for gossip, exchanging  
and getting to know each other.

8th. August. 'Horse and Groom', commencing 6.30 for 6.45 p.m. recital,  
"The President's Evening"

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#### SECRETARY'S ANNOUNCEMENTS

I regret that owing to preparations for the Exhibition and the production of this special issue of HILLDALE NEWS, my correspondence has become a little erratic, and to early July, I have so far this year received 920 letters!!!

I shall be in attendance at the Exhibition during the whole of the time, excepting perhaps the Wednesday mornings when I may be at Decca. I shall also be at the Gresham College during "office hours" on 27th, 28th, 29th July to receive exhibits.

Thus between 27th. July and 11th. August I shall be able to reply to only the most urgent of correspondence.

I still need offers from Members to act as 'stewards' during the exhibition, even if you can only spare a few hours. I feel that perhaps "lunch hour" may be the busiest time when the City office-workers will come to view.

OBITUARY. Mr. Billy Strayhorn, a clever arranger for Duke Ellington's orchestra died recently. Despite that he was so well-known around the world, he was such a modest friendly man to speak with.



WANTED TO BUY OR EXCHANGE

## BIOGRAPHIES

Mathilde Marchesi - "Marchesi & Music"  
Lilli Lehman- My path through Life"  
H.Sutherland Edwards-"Life of Sims Reeves"  
Lawrence Tibbett - "The Glory Road"  
Henry Chorley - "40 Years Reminiscences"  
H.Kriebel - "Chapters of Opera"  
Montrose Moses -"Life of Heinrich Conried"  
Alfred Bunn - "The Stage"  
John Ebers-"Seven Years of the Kings Theatre"  
Ira Glackens-"Yankee Diva-life of Nordica"  
"Caruso's life in pictures"  
Operatic Blue Amberol Cylinders, Pathé's,  
lateral cut discs, catalogues, trade literature  
or other biographies offered in exchange for  
the above.  
G.SMITH. [REDACTED]  
BIRMINGHAM, 14.

WANTED

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brass cylinders.

FOR SALE

German portable gramophone "NIRONA" in  
black tin case 5" x 8" x 9".  
Swiss pocket phonograph in case 4½" x 1½"  
further details and price from -  
R. BAYFORD. [REDACTED] WIMBORNE,  
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APPARATUS FOR USE WITH EDISON STANDARD  
PHONOGRAPH.  
ALSO, TWO MINUTE BLACK WAX CYLINDERS IN  
PLAYABLE CONDITION.  
(As a 'beginner' I have nothing to offer  
in exchange - so must buy for cash.)  
WRITER W.G. BARRIE. [REDACTED]  
[REDACTED], Rosyth, Fife, Scotland.

FOR SALE

FOR SALE

EDISON DIAMOND DISC MACHINE.  
RARE CHIPPENDALE LABORATORY MODEL. BEAUTIFUL WOODWORK. MINT CONDITION.  
PERFECT WORKING ORDER. HAS SPECIALLY ADAPTED MOTOR & REPRODUCER FOR PLAYING EDISON  
GOLD LABEL LONG-PLAY RECORDS. 6 SPARE REPRODUCERS. (Including some unopened in  
original boxes). 60 various records including GOLD LABEL L.P.'s.  
Further details and price on application.

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WANTED

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Phonograph reproducers & horns.  
Edison Home, Fireside and Red Gem phonographs.   Polyphons.   Musical boxes.  
E. BUSHE [redacted] London N. 22.

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THE FILM - O - PHONE ORGAN

by O. Waite

Members who know the fine organ records on Film-o-Phone records, which were listed in August 1966 edition of The HILLDALE NEWS may like to know that this "Mighty Wurlitzer" organ was a two manual, five unit instrument; a fairly small organ. It was removed from their studios at Marylebone Road, London N.W.1. to the Decca-Crystallate recording studios in Broadhurst Gardens, West Hampstead, London N.W.6. After the War it was taken to the British M.A.R. Company, Social Club Hall, Springfield Road, Grantham, Lincs. The Organ Club arranged a recital on this pipe organ on 4th. June. I understand that the M.A.R. Co. now wish to dispose of this organ. Come on, here's a chance for the organ fans among you!

Asad postscript... Mr. David Barlow of Eythorne, near Dover, who owned the fine Mortier organ, which he used to raise money for charities, was killed in a road accident last March.

ADDITIONAL CYLINDERS TO ADD TO THE VOLUME 3 OF THE  
TWO MINUTE WAX SERIES OF NUMERICAL CATALOGUES.

All are in the Operatic B series and are by the tenor, ANGIOLO PINTUCCI

- B 101 Amore o Grillo (Madama Butterfly : Puccini)  
B 102 O Amore, O Della Luce Del Core ( L'Amigo Fritz : Mascagni)  
B 103 Ah! Non Mi Ridestar (Werther : Massenet)  
B 104 Com'e Gentil (Don Pasquale : Donizetti)  
B 105 Se Il Mio Nome (Il Barbiere di Siviglia : Rossini)  
B 106 No! Pagliacci Non Son ( Pagliacci : Leoncavallo)  
B 107 Addio Al Di Madre (Cavalleria Rusticana : Mascagni)  
B 108 Oh To Che In Seno (La Forza del Destino : Verdi)  
B 109 L'Aurora de Bianco Vestita ( Leoncavallo )  
B 110 M'Ama Non M'Ama (Mascagni)  
B 111 Donna Non Vidi Mai ((Manon Lescaut : Puccini)  
B 113 Recondita Armonia (Tosca : Puccini)

We are grateful to William Main of New Zealand who found these in the Edison New South Wales, May, 1913 catalogue. He sent a photostat copy to Paul Morby, who in his turn forwarded the details to Gerry Annand, who then sent them to your Editor. Thank you, Gentlemen. We are glad to be able to bring this information to collectors. Gerry continues with further identifications :-

- B 47 & 66 are by Josephine Jacoby  
B 53 & 58 are by Lina Garavaglia  
B 61 is by Giuseppina Ciaconia

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Ernie Bayly. [REDACTED] Southbourne, Bournemouth, Hampshire.

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